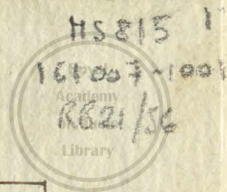


1012 TRENTIN, Gregorio

6 string, dated 1799



Un Tema
Con sei Variazioni
Per Chitarra Francese
Di Gregorio Trentin not in Print
Umiliate
Alla Nobile Signora
Lauretta Co: Papafava Dotto

Chitarra sola: B^a XXVIII ex lib. Papafava of Padova

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Ornatissima Contessina

Nell' indirizzarvi questi divertimenti figli del genio io non pretendo che di parlarvi in un modo tanto più proprio di Voi quanto più maestrevolmente sapete usarlo per far conoscere la vostr' anima.

Io chiamerei volentieri la Musica il linguaggio universale dei cuori sensibili, come quella, che serve ad esprimere con la maggior' energia non solamente gli affetti ma ancora le loro possibili gradazioni.

Acco-



Accogliete pertanto nelle armoniche note, che avranno
vita dalle Vostre Mani Leggiadre, un tratto di ciò, che susci-
tarono nel mio spirito i peggj Vostri incomparabili, non
che il vivissimo desiderio di meritare il Vostro compati-
mento per l'Opera, e per l'autore, che vi si protesta

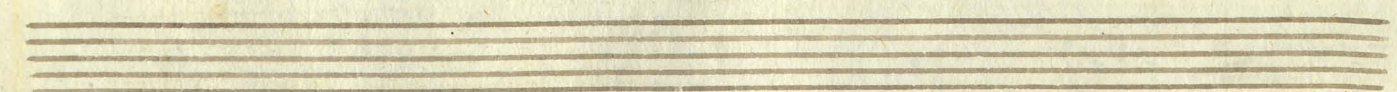
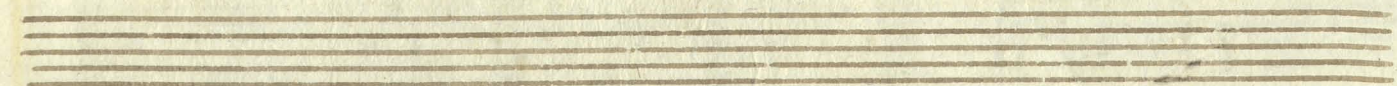
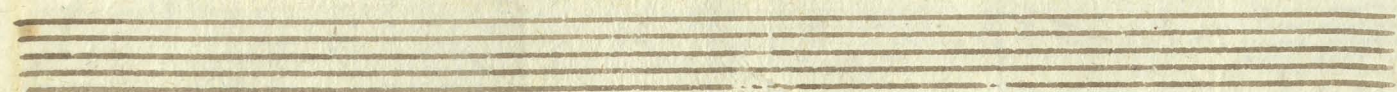
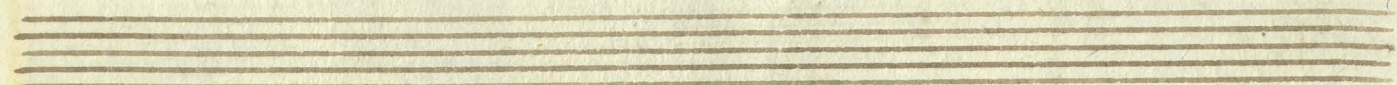
Conselve li 24 Genjo 1799

10 miles south
of Padua

Vostro e Ardentissimo Amante

~~Umo Dmo Servitore Ossmo~~

Gregorio Trentin





Tema Mod^{to} [8: 2/4] *p^o* *f* *p*

Variaz.^e I *p^o* *f* *p* *f*

Handwritten musical score on six staves. The first section, titled "Tema Mod^{to}", is in 2/4 time and consists of three staves of music. The second section, titled "Variaz.^e I", also in 2/4 time, consists of three staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings (*p^o*, *f*, *p*). The manuscript is written in brown ink on aged paper.

4

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Variaz.^e II

Variaz.^e III



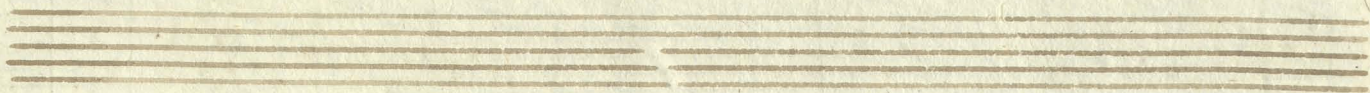


Var. V

Var. VI

Fine

The image shows a handwritten musical score on aged paper. It consists of two variations, each written on three staves. The first variation, labeled 'Var. V', begins with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes, often beamed together in groups. Dynamic markings such as 'p' (piano) and 'f' (forte) are interspersed throughout. The second variation, labeled 'Var. VI', follows a similar pattern of rhythmic complexity and dynamic contrast. Both variations conclude with a double bar line and the word 'Fine' written in a cursive hand. The paper shows signs of age, including slight discoloration and some foxing.





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R.



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